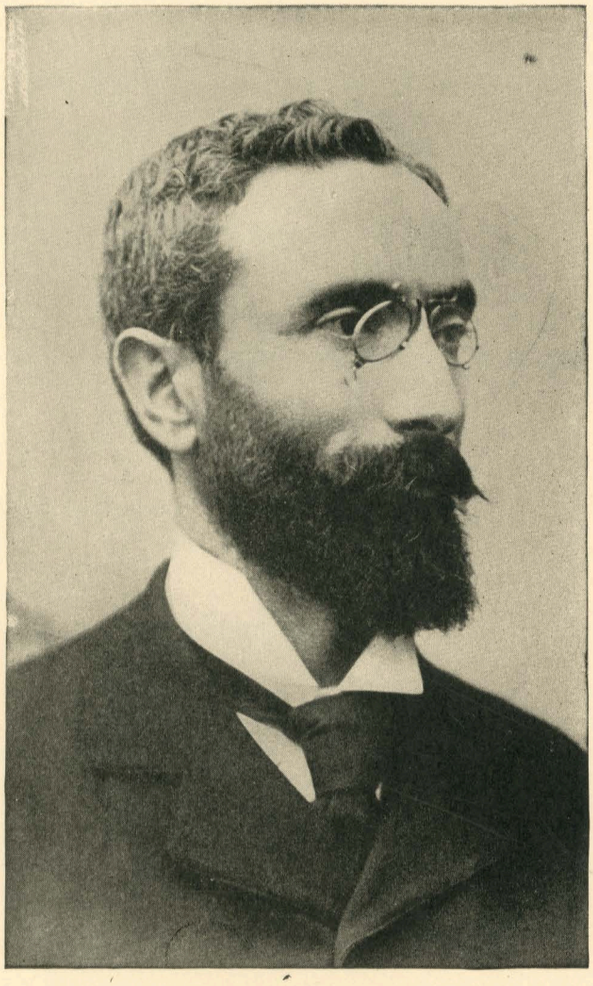
S E R E N A T A

By

G. B. POLLERI



REVISED EDITION WITH BIOGRAPHICAL SKETCH
PHRASING, AND INSTRUCTIVE ANNOTATIONS ON
FORM AND STRUCTURE, AND
METHOD OF STUDY

By the COMPOSER

St. Louis London

Price 35 Cents

(Old No. 510) New No. 611

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 611

SERENATA.

BIOGRAPHICAL SKETCH—G. B. POLLERI.

Born, Genoa, Italy, 1855.

To my nephew, Paul Polleri, 1st pianoforte prize of the National Conservatory of Music in Paris.

OWING to his musical ear he began to be taught music and the violin by his father, Nicolaus Polleri, who was a violinist in the orchestra (then municipal) of the Carlo Felice opera theatre. He was so small that a violin had to be made expressly for him, there being none to be found small enough. At the age of seven years he began to study the piano and later harmony and composition.

In 1877 he went to the United States where he lived during seven years as professor of music, residing mainly in the state of New York. From 1880 to 1883 he resided in Utica. N. Y., and was organist at St. John's Church.

In 1884 he returned to his native country where he has resided ever since.

Since 1888 he has been organist of the Basilica of the Immaculate Conception where there is the largest electric organ in Italy, and he has since 1897, been Director of the Municipal Conservatory of Music at Genoa.

Musical Compositions by G. B. Polleri for the pianoforte.

CAPRICCIO.—1st prize at the international competition of the Verein der Musikfreunde of Leipzig.

SIX CONCERT-ETUDES.—1st prize at the competition of the Royal Musical Academy of Florence.

LA GITANELLA.—Morceau characteristique.

ZINGARA.—

BARCAROLLE.—

FORM AND STRUCTURE.—This piece falls into three large divisions. The first part ends with measure 33; the second part ends with measure 91 and the third part begins in measure 91 and continues to the end. The structure of the different parts is as follows:

The first period ends in measure 16 with an imperfect cadence. The second period ends in measure 33. This period starts out as a repetition of the first period but differs from it considerably in key-relationship although the melodic material is largely the same. Attention should be given to the melodic figure beginning in the first incomplete measure; it is extensively used throughout the piece. New matter in the key of the relative minor begins in measure 33 (34), the first period of this part ending in measure 49. The repetition is then taken up with the melody transferred to the left hand and the melodic figure previously mentioned largely used in building up the accompaniment. This period is extended to measure 68 when the repetition of the same melody is taken up with heightened effect. The music of this part suddenly, in measure 85, turns back to motives of the first part which it develops thematically up to measure 91; here

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the melody takes up the material of the first part, making use, however, of some material from the second part. In fact, this third part is a combination of material from both the previous melodies. It will be a very simple matter for the student to discover which parts of the third melody are taken from the first melody and which from the second.

HOW TO STUDY.—The piece is very melodious in character. As previously remarked, the melodic figure beginning the piece is extensively used. For instance, it occurs in the bass of measure 3 and again in measures 7, 11, 15, 19, 23, 27 and 31; that is, at every fourth measure, in addition to the places where it occurs in the right hand part. Its office in the left hand part is to fill out the measures and keep the music from stagnating and it is a very beautiful device in this connection. It should, therefore, receive careful attention from the player. The melody should at all times be prominent, care being taken that the accompaniment never obscures it in any way. In other words, the piece should be songful throughout. The chords in measures 1, 2, 3 and similar places may be broken and paired in different ways according to principles with which you are already familiar from your study of other compositions. Be very careful to notice the slurs and the short chord effects such as those in the left hand part of measures 1, 2, 3, etc. Be careful about the syncopations in measures 13 and 14, left hand. Play the C♯, for instance, in measure 13 very firmly and listen for the flow of the voices more than for their harmonic effect. The little melodic figures where the left hand crosses over the right, for instance, in measure 40 and similar places, should be played delicately but cleanly. The passage beginning with measure 68 should be played with great warmth of expression. The passage work in measure 56 and following measures can be practiced with the alternating devices of long and short notes. The piece comes to a close with a double augmentation of the motive with which it begins.

At the opening, this composition must be played with frankness and in strict time; not too quick (♩=88 of the metronome), marking well the notes forming the melody. At measures 21, 22, 23 a vigorous *crescendo* ought to be made.

The second part, beginning at measure 33, should be played a little slower and with tender feeling. At measures 47 and 48 make a *rallentando.* From measures 56 to 63 increase very much in sound and in quickness. Notice the combination of the two themes from measure 69 on. From measure 112 make a gradual *rallentando* and *diminuendo* to the end, finishing slow but not too soft and accent well the last notes (played very slow), of the left hand. The whole composition should be performed in a brilliant and sentimental manner.

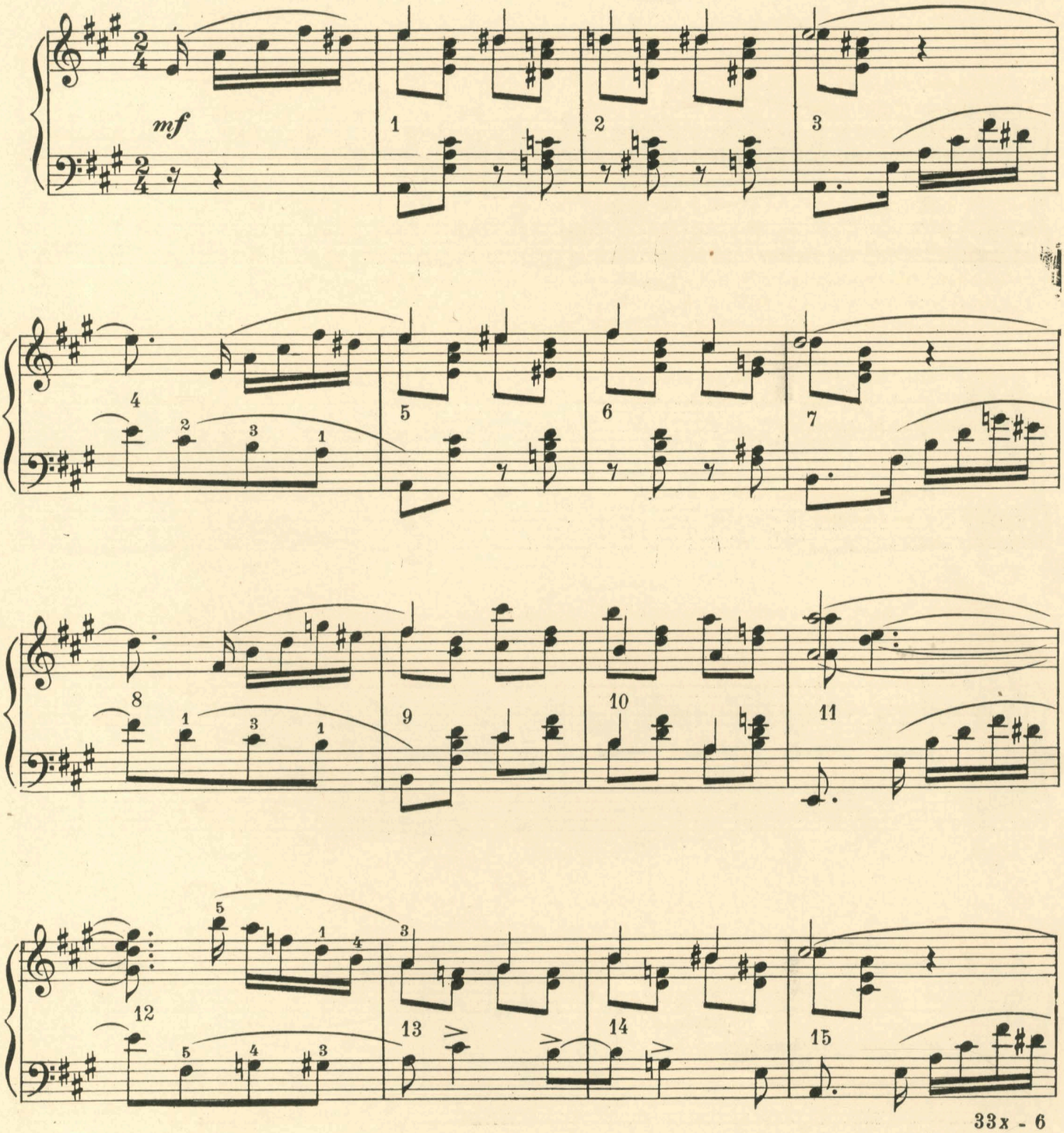
S. B. Beller

Serenata.

Annotated by the Composer.

G. B. Polleri.

Allegretto moderato.



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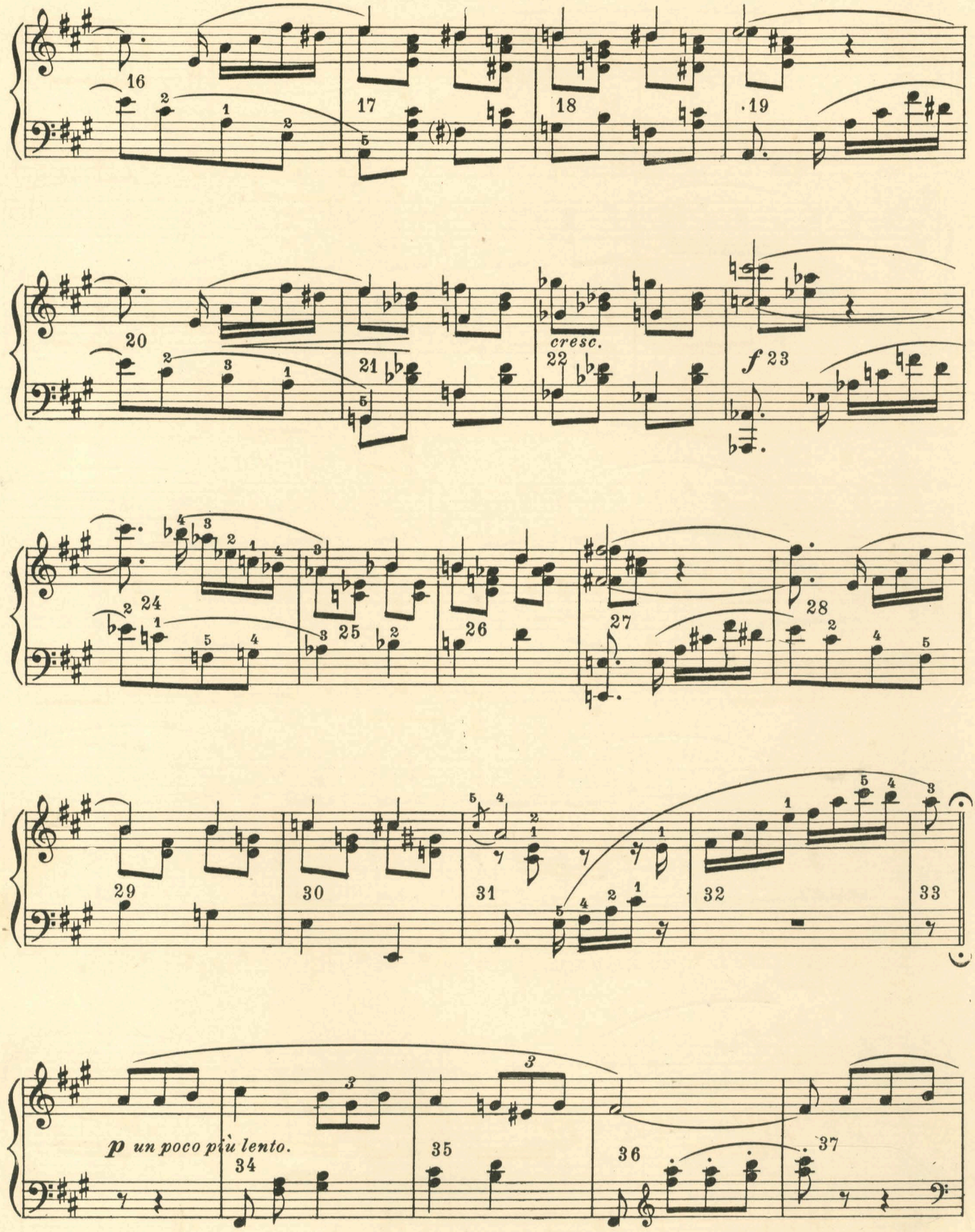
16
17
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cresc.
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f 23
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p un poco più lento.
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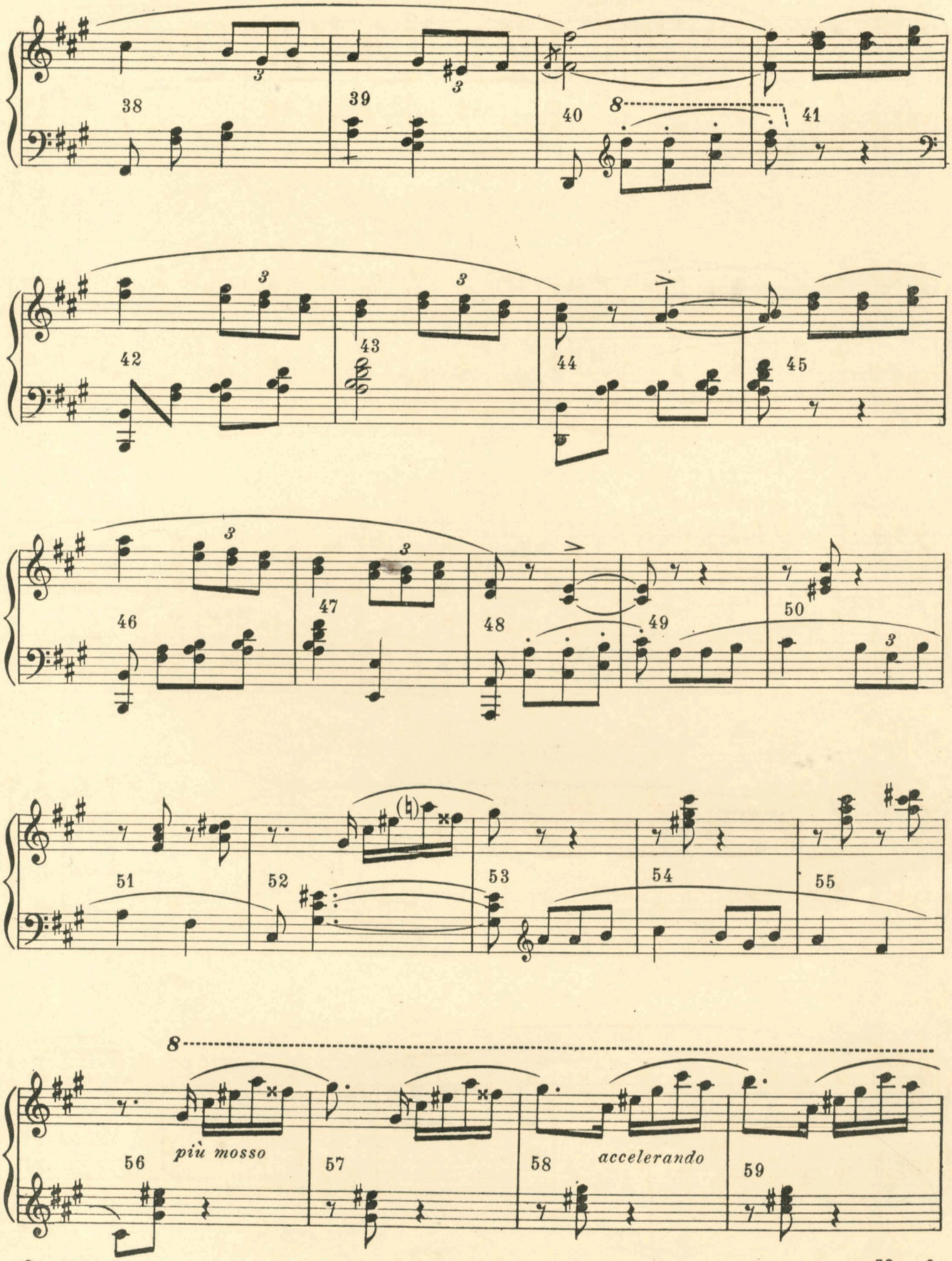
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più mosso
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accelerando
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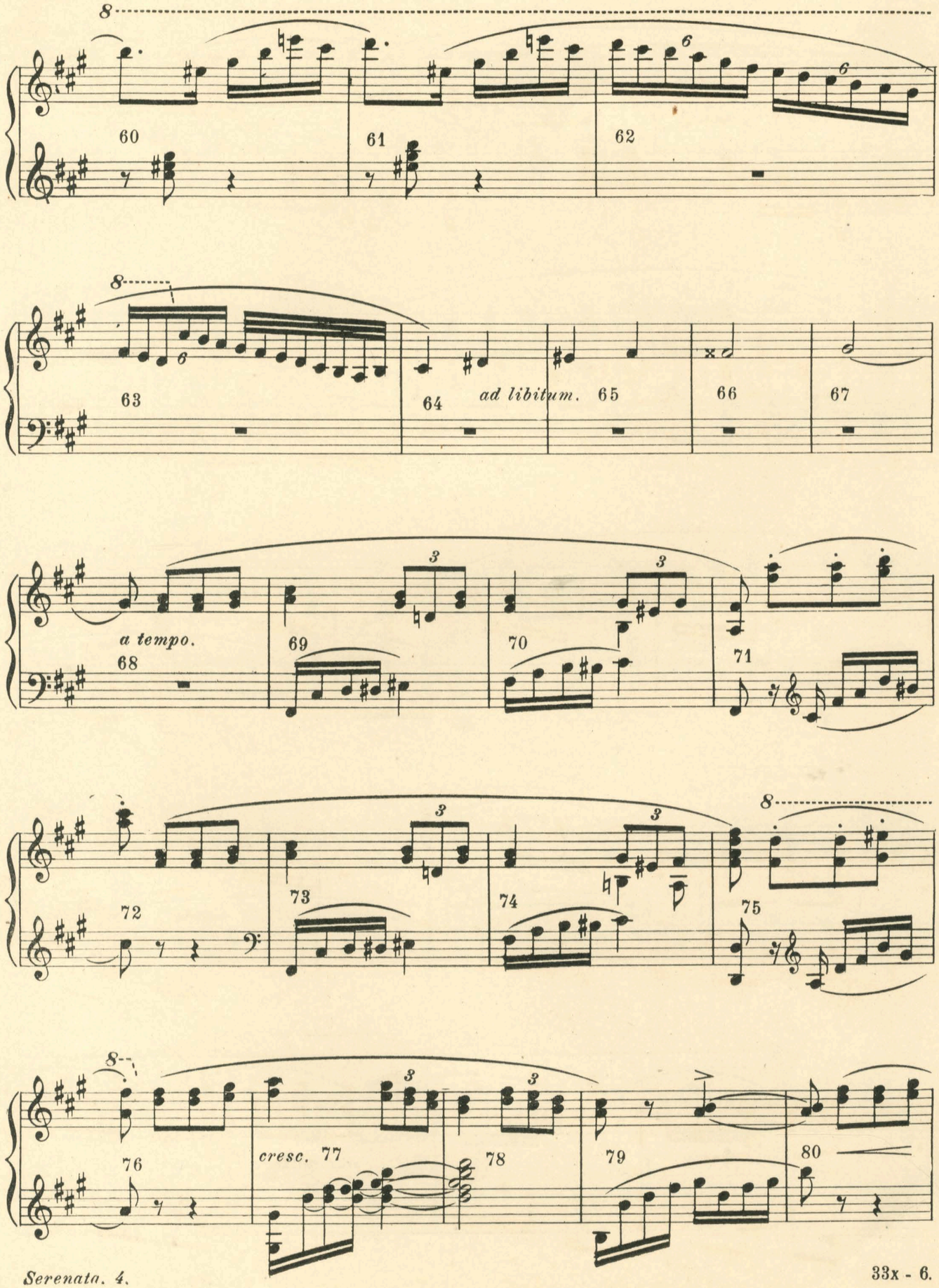
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6
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64
ad libitum.
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67
a tempo.
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cresc.
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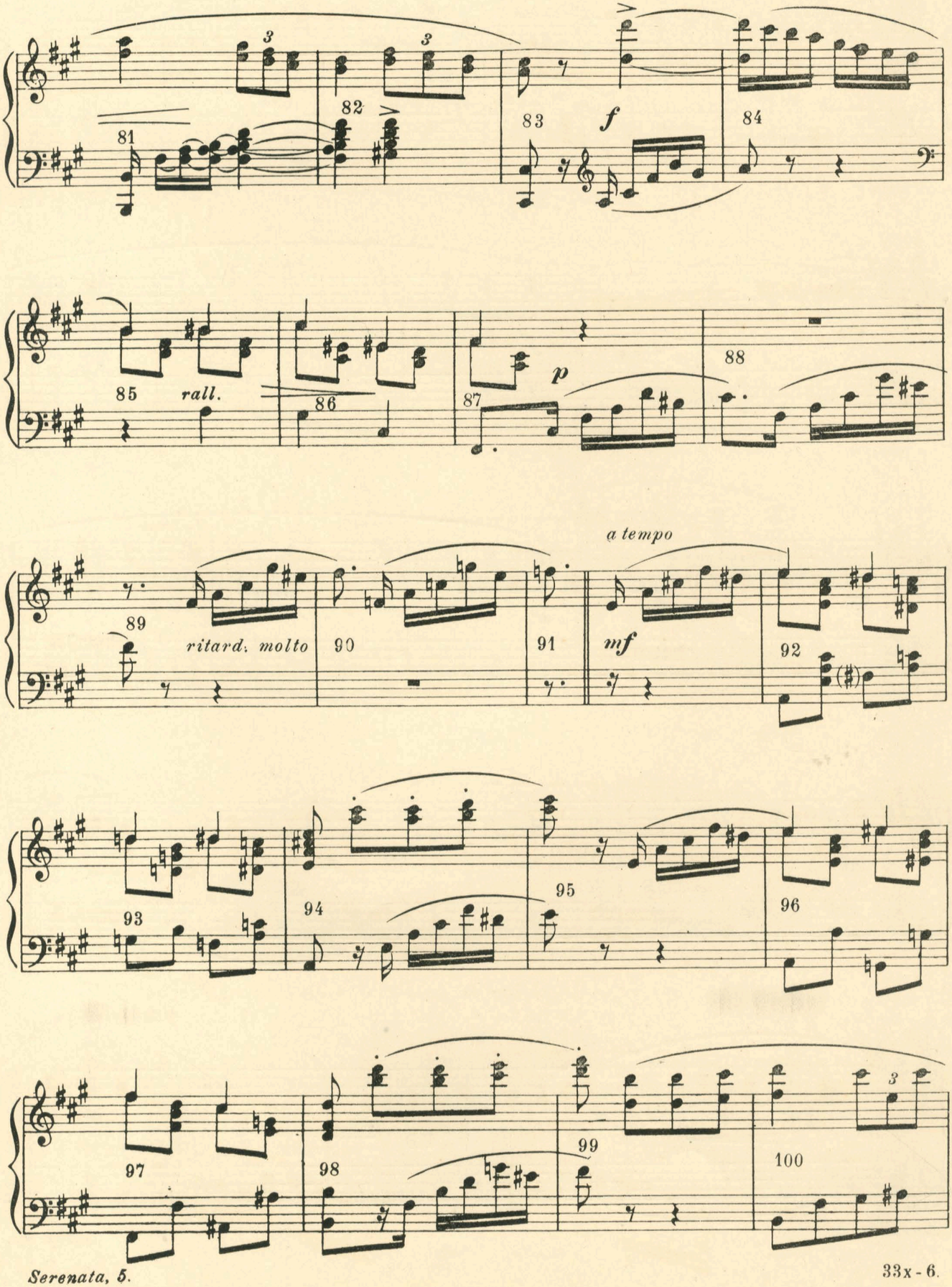
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rall.
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ritard. molto
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a tempo
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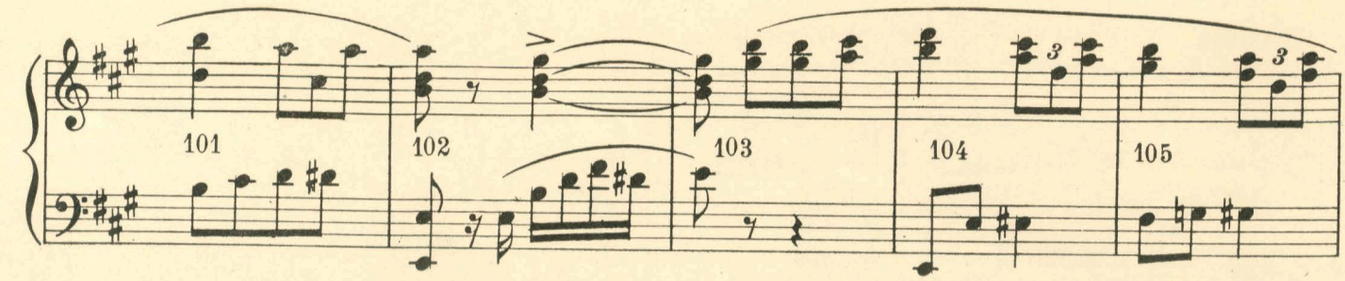
100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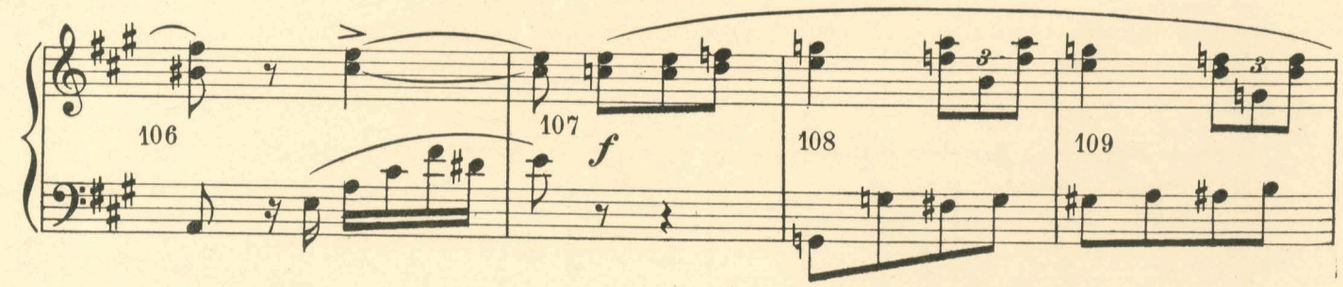
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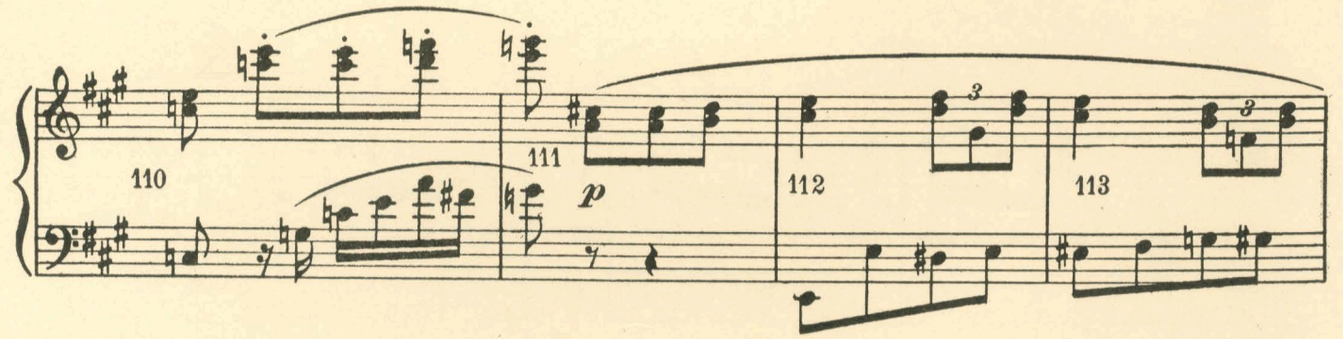
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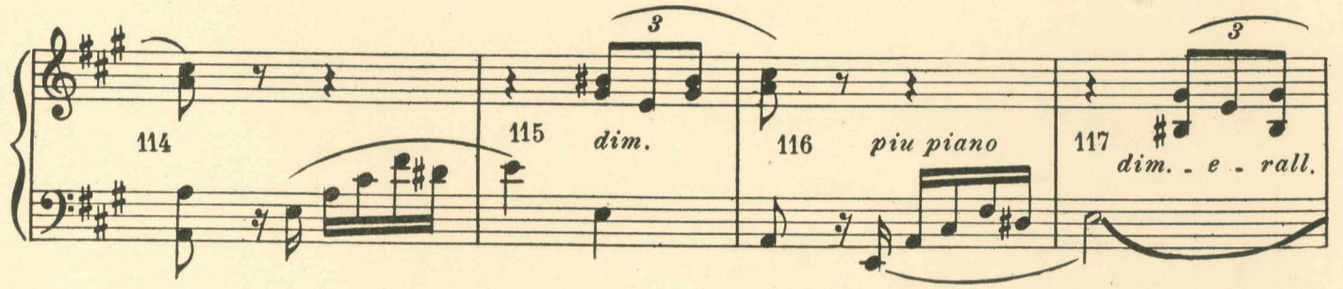
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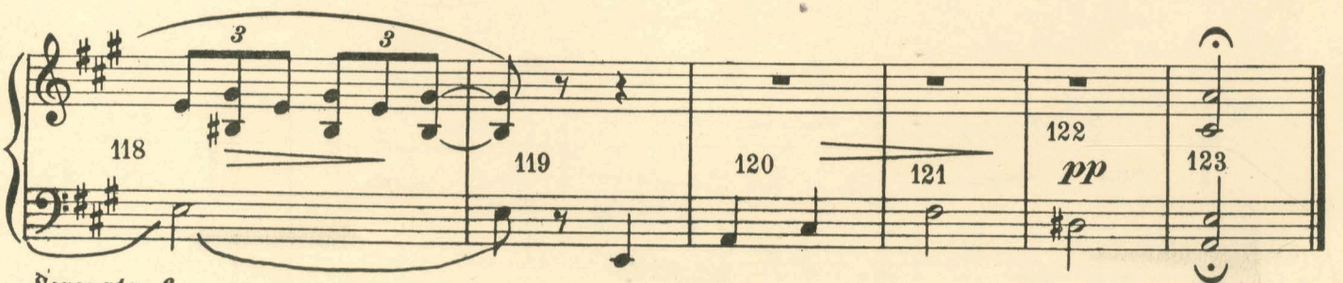
dim.
116
piu piano
117
dim. - e - rall.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123

RECITATION QUESTIONS ON "SERENATA."

1. Give the date and place of birth of G. B. Polleri.
   Ans.

2. Give a few interesting facts of his career.
   Ans.

3. What is the general structure of the Serenata?
   Ans.

4. What is the structure of the part ending with measure 33?
   Ans.

5. Where is the melody first found that is played with the left hand in measure 50 and following measures?
   Ans.

6. Whence is the material for the third part derived?
   Ans.

7. State in what measures of the left hand part the melodic pattern or motive which opens the piece is found.
   Ans.

8. What is its purpose in these measures?
   Ans.

9. Is the piece lyric or thematic in character?
   Ans.

10. How do you play the syncopations in measures 13 and 14?
    Ans.

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